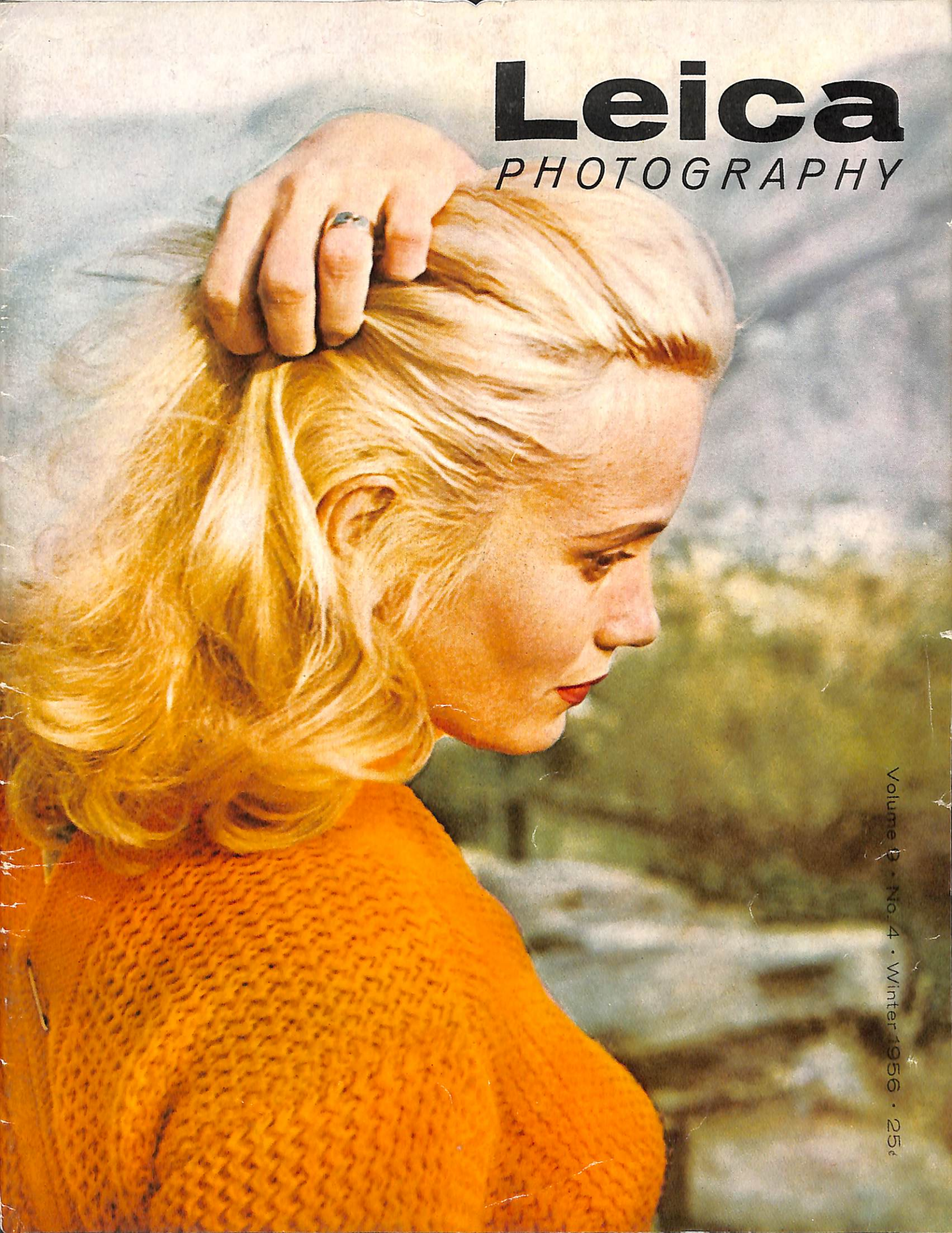


Leica

PHOTOGRAPHY



Volume 9 • No. 4 • Winter 1956 • 25¢



Leica

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VOLUME 9 • NUMBER 4 • WINTER 1956

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COVER

Peter Basch

The famous master of the camera-that-looks-at-beautiful-women made our cover photograph during a recent trip to Hollywood. The subject is M.G.M. actress Eva Marie Saint; the location, a valley in Palm Springs, Calif.; the film, Kodachrome; the camera, M-3 with 50mm Summicron f/2 lens.

INSIDE COVER

Erich Angenendt

After the frost. This composition by a famous artist of the Leica has the richness of a tapestry and the crispness of fine photographic technique. IIIf, 50mm Elmar.

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The editors are happy to consider original articles on photography with the Leica and photographs taken with Leica cameras and lenses. All manuscripts and photographs should be accompanied by stamped, self-addressed return labels.



one-man show

BRUNO STEFANI, pictorialist

High on the list of masterly Italian photographers stands the name Bruno Stefani. It is not new to *Leica Photography* readers, since his work has been featured in our pages at least twice in the past eight years. A Leica user "since it was born," Stefani does a wide range of work, including industrial, publicity, illustrative and travel photography.

His work has taken him into many world-famous museums to record paintings of the masters. And his travels have covered the Italian lakes, Turkey, Egypt, Greece, Yugoslavia, Palestine, and parts of Africa.

Always, he has kept his approach to photography both individual and artistic.

In choosing the pictures for these pages, examples

Appearing here from time to time:

selections from the finest work of

photographers in different fields.

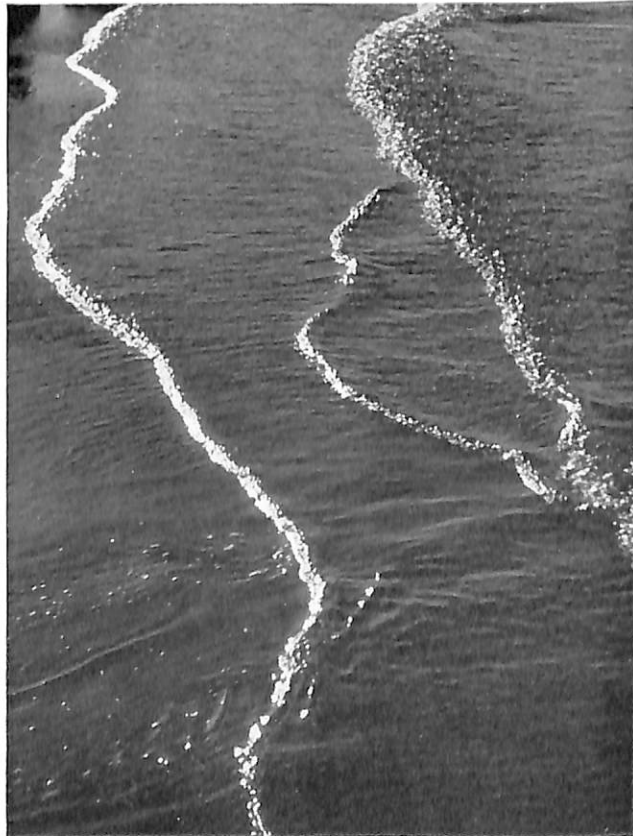
from many fields of Stefani's work were considered. Most of the final prints chosen were landscapes. And purposely so. In recent years, it has been fashionable in some circles to dismiss landscape photography as meaningless for today's photographers. But, to your editor, Stefani's landscapes prove that those who decry all pictorial photography are as wrong as those who refer to all reportorial photography as the "ash can school of photography." For who, aside from the photographer himself, has the right to judge what is his proper subject matter?

The answer to the controversy seems to lie in the fact that in photography there is no "good" or "bad" but only "well done" or "badly done."

Marshes. IIIIf, 50mm Summicron f/2.



Ocean Waves. IIIIf, 50mm Summicron f/2.



Valley. IIIIf, 35mm Summaron f/3.5. ►





Tuscany. Along the road near Arezzo-Siena. IIIf, 35mm Summaron f/3.5.

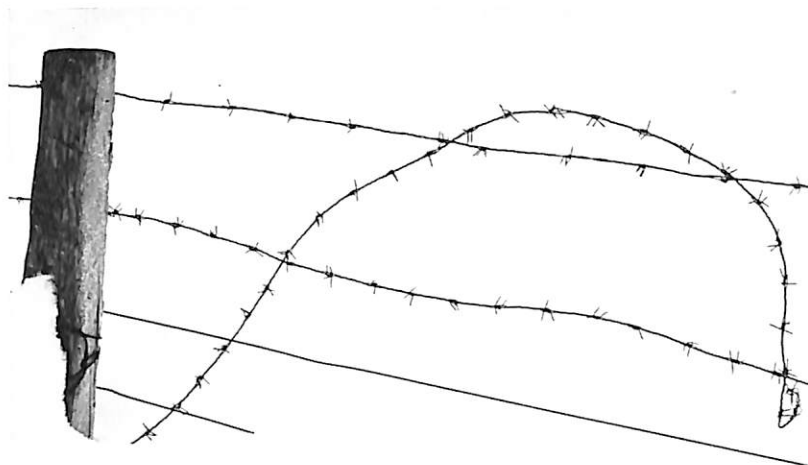


Pears. IIIf, 35mm Summaron f/3.5.



"Japanese Motif." IIIf, 50mm Summitar f/2.

one-man show (*contd.*)



"Winter Doodle." IIIf, 35mm Summaron f/3.5.



Snowstorm. IIIf, 50mm Summitar f/2. ▲

Overnight Snow. IIIf, 50mm Summicron f/2.



35mm bulk film—for inexpensive shooting

Norman Rothschild

“loading your own” offers other advantages, too

When Oskar Barnack built his first experimental Leica, he fed it a strict diet of “bulk” 35mm film. There was no such thing as a factory-loaded cartridge, like those most of us buy today.

While 35mm cartridges are certainly convenient, and the cost per exposure is less than for larger cameras, you can't really appreciate how inexpensive Leica operation can be until you buy bulk 35mm film and load your own film magazines.

load-it-yourself films

Film economy isn't the whole picture. Many special 35mm films are available in bulk only. These include films for copying, color-slide duplicating, and high-speed infrared work. There are also bulk rolls of color films.

A further convenience of bulk loading is that you can make up loads of as many or as few exposures as you wish. You don't have to make a 20- or 36-exposure roll; for short runs you can make 8-, 10-, or 12-exposure rolls.

Leica film magazines

The heart of the Leica bulk-loading system is the Leica film magazine, sometimes called “cassette.” Although you can re-use commercial cartridges, there are several advantages to using the magazines. For one thing, they won't bend out of shape after being reloaded several times, as is the case with ordinary cartridges. Leica magazines are light-tight; there are no end caps to loosen or bend out of shape and let light in.

Another thing: unlike a cartridge, a magazine has no felt light trap, so that you won't have trouble with the loose strands, grit and accumulated dirt that tend to gather in cartridge lips after continued use. You will also have less trouble from static electricity.

There are two models of the Leica film magazine. The latest model fits all Leica cameras, *including* the M-3; the other fits all Leica cameras *except* the M-3. Neither model, however, fits the 250-exposure Leica (no longer manufactured).

cartridges

Leitz does not recommend reloading used commercial cartridges because, in addition to scratches and light leaks, misshapen cartridges can cause chipped film. Film chips scattered through the precise Leica

mechanism may cause trouble and require otherwise unnecessary repair jobs.

But, if you should use reloaded cartridges, be sure to abide by the general hints for loading, outlined below. Keep in mind that you cannot use a cartridge indefinitely; sooner or later it will wear out.

If you have the slightest doubt about the condition of a cartridge, throw it away; rather than risk the loss of valuable photographs, get a new one.

general hints

Cleanliness is absolutely essential for success in loading bulk film. Avoid using dusty rooms, darkrooms located near coal piles, and unfinished cellars. To keep dust down, place an open container filled with water in the room where you are going to work. Make sure your hands are clean, and don't wear grimy or dirty clothing.

Clear an area in which you are going to work and cover your workbench with clean lintless paper. Handle film by the edges only. Wearing clean white cotton gloves helps prevent trouble from clammy hands. Lay everything out just the way you will want to use it in the dark. Try to memorize where everything is. Better yet, practice in the dark several times.

If possible, use a special film-loading darkroom in which no chemicals or solutions are kept. If you do work in your regular darkroom, beware of dust kicked up from hypo that has spilled on the floor and dried. This can cause clear spots if it settles on your film.

Don't try to load too much film on the roll by rolling very tightly. This may lead to “cinch marks” or abrasions. Also, if you load too much film on the spool, you may find later that your developing-tank reel won't take all of it.

In general, you should never expose film to safelights of any kind while loading magazines or cartridges. However, have the appropriate safelight on hand for use in an emergency such as dropped film.

Make sure the room you're working in is really dark. If it isn't, the prolonged operations will fog your film. Remain in the darkened workroom for a few minutes until the iris of the eye relaxes, for then you'll be able to detect the slightest light leak.

buying bulk film

Bulk 35mm film is generally sold for still-camera use in rolls 27½, 50 and 100 feet long.

guide to 35mm bulk films

FILM TYPE	EXPOSURE INDEX D T		LENGTHS SUPPLIED IN FEET	REMARKS
BLACK-AND-WHITE PANCHROMATIC FILMS FOR REGULAR PHOTOGRAPHY				
Adox KB-14	16	12	50	Ultrafine grain, high resolution, thin emulsion.
Adox KB-17	32	25	50	Fine grain, high resolution, thin emulsion.
Adox KB-21	80	64	50	
Anso Supreme	50	32	27½, 100	
Anso Ultra Speed	100	64	27½, 100	
DuPont Superior 2	50	32	100	
DuPont S-X	320	250	100	
Gevaert Gevapan 27 (Microgran)	32	20	100	(Consists of 36-exp. daylight-loading refills.)
Gevaert Gevapan 30	64	40	100	(Consists of 36-exp. daylight-loading refills.)
Gevaert Gevapan 33	125	100	100	(Consists of 36-exp. daylight-loading refills.)
Ilford Pan F	16	10	30, 100	
Ilford FP3	64	50	30, 100	
Ilford HP3	200	160	30, 100	
Ilford HPS	400	320	30, 100	
Kodak Panatomic-X	25	20	27½, 50, 100	
Kodak Plus-X	80	64	27½, 50, 100	
Kodak Tri-X	200	160	27½, 50, 100	
BLACK-AND-WHITE FILMS FOR SPECIAL-PURPOSE PHOTOGRAPHY				
DuPont Microcopy	—	6.0* 1.6†	100	
Ilford Micro-Neg Pan	—‡	—‡	100	High contrast; for copying.
Ilford Fine Grain Safety Positive	—‡	—‡	100	Color-blind; for copying.
Kodak Direct Positive Panchromatic	64	50	100	To be developed by reversal in kits furnished by manufacturer. Don't confuse with Fine Grain Positive.
Kodak Micro-File	—	16§	100	High contrast, panchromatic; for copying.
Kodak Fine Grain Positive	1.2° 40†	0.3* 10†	100	Color-blind; for copying line or half-tone.
Kodak Infrared	—	20	100	Special effects; scientific and medical use.
Kodak High-Speed Infrared	—‡	—‡		Must be loaded into magazines and into camera and unloaded and processed in total darkness.
COLOR FILMS				
Ansochrome Daylight Type	32	8#	100	These films can be exposed at higher indexes with appropriate processing. Contact Anso or your local photofinisher.
Ansochrome Flash Type	25*°	20§	100	
Ansochrome Type 532 (3400° K. floods)	25††	32	100	
Anso Color Slide Duplicating Film	—	—	100	Requires special exposure and processing treatment. Contact Anso for details.
Kodak Ektachrome E-2 Daylight Type	32	12#	100	May be exposed at higher indexes with special processing. Contact Kodak or local photofinisher.
Kodak Ektachrome Type F	16*°	16§	100	
Kodachrome Daylight Type	10	5#	100	There will be an extra handling charge if lengths shorter than 15 feet are sent to Kodak for processing.
Kodachrome Type F	10*°	12§	100	
Kodachrome Professional Type A	10††	16	100	

* Settings for continuous-tone copying.

† Settings for line copying.

‡ See manufacturer's instruction sheet for data.

§ With photofloods and Leitz type FP filter.

|| Index for use with tungsten lamps and Leitz red filter.

With Leitz photoflood filter.

*° With Leitz type F filter.

†† With Leitz type A filter.

§ Comes supplied with "easy loader" to make eight 20-exposure loads. Requires no darkroom.

The 27½-foot rolls are notched and tongued after every 36 exposures. The notch is tapered to fit the center spool of magazines, and the tongue is generally shaped to fit your Leica. Each roll supplies five such loads.

The 50- and 100-foot rolls are not notched or tongued. You must measure the proper quantity of film by remembering how many turns of the spool will be needed for any approximate number of pictures. This calculation varies from one make of film to another, depending on emulsion and base thickness.

All miniature film is edge-numbered and edge-marked according to the kind of film it is. These marks appear after development. But not all 35mm film is designed for use in your Leica. The film used by the professional movie studios, while often bearing the same name as a popular miniature camera material, may have quite different properties. Most movie films don't have the antiabrasion coatings or characteristics inherent in films that are specially manufactured for still-camera use. Gradation and grain characteristics of movie films are adjusted to the developing and printing operations peculiar to motion-picture production.

Some of the inexpensive bulk films offered at bargain rates are "short ends" of movie film too short for motion-picture use. Before buying any of these in quantity, make sure the film you are getting is what it is represented to be. And make sure you are not buying short-dated or outdated film. Read the ads carefully.

Be especially wary of color film bargains! Some special types of color film are not designed to be processed as transparencies for home projection.

The best bargain you can get is the special 35mm bulk film packed by various manufacturers for still photographers who prefer to roll their own.

1 LEICA FILM MAGAZINE. The three components of the Leica Film Magazine, disassembled. Left to right, they are: center spool, inner shell, outer shell with safety spring.

2 DISASSEMBLY. Hold back the safety spring with thumb while rotating the inner shell clockwise until it stops. It can now slide out and be separated from the center spool.

3 TRIMMING FILM. Slide end of film into slot of Leica Film Template, as shown. Use knife or razor blade to cut the film's trailer-end along the V-edge of the template.

4 ATTACHING FILM. Insert the tapered end of the film into the slot in the center spool. With knurled knob of spool away from operator, emulsion side of film should face down.

5 WINDING FILM. Wind film on spool moderately tight, emulsion side inward, preferably with winder (*see #9 and 10, below*), and bend end. Slip into inner shell, bent end at opening.

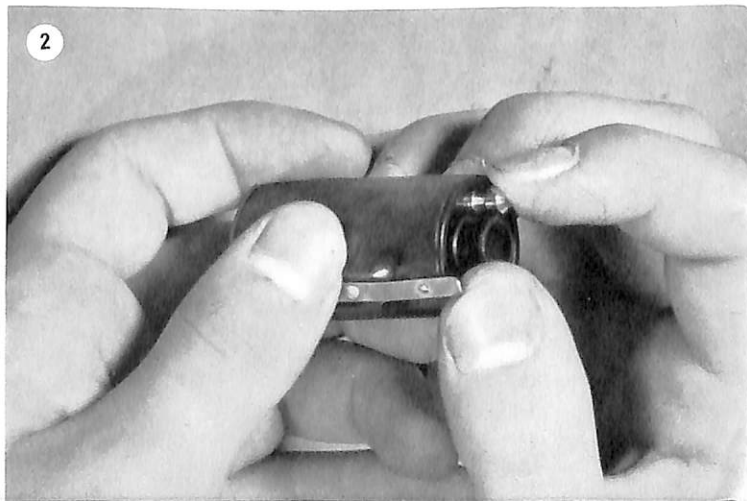
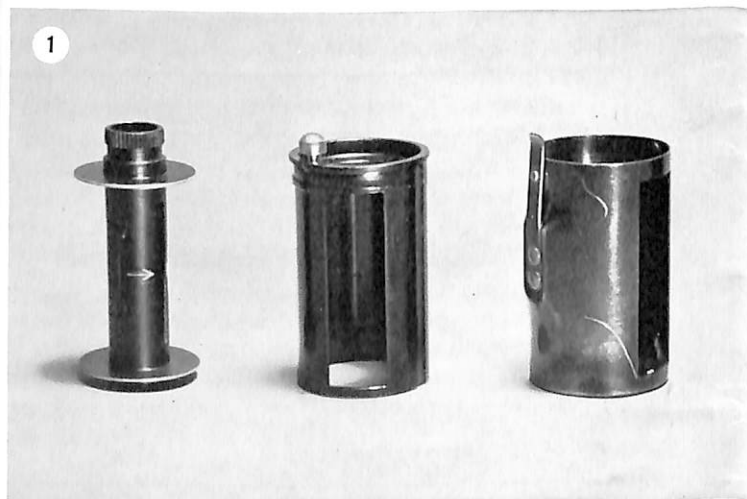
6 FINAL ASSEMBLY. Slide inner shell into outer shell, with both rectangular openings superimposed, and pull out about three inches of the bent end before closing the magazine.

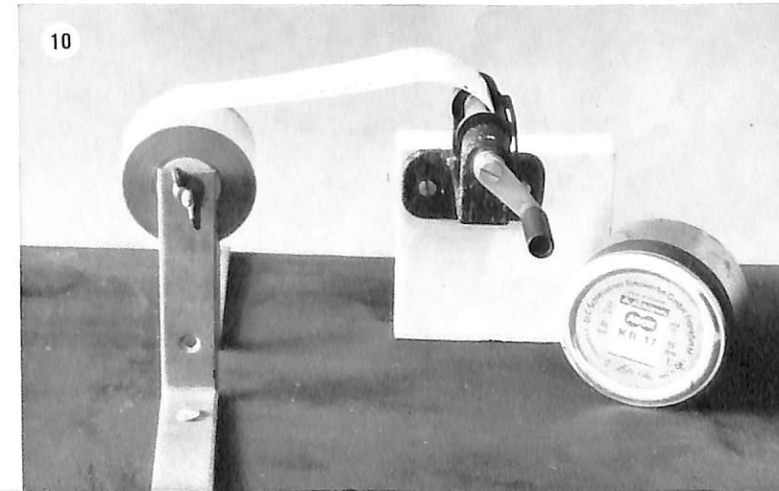
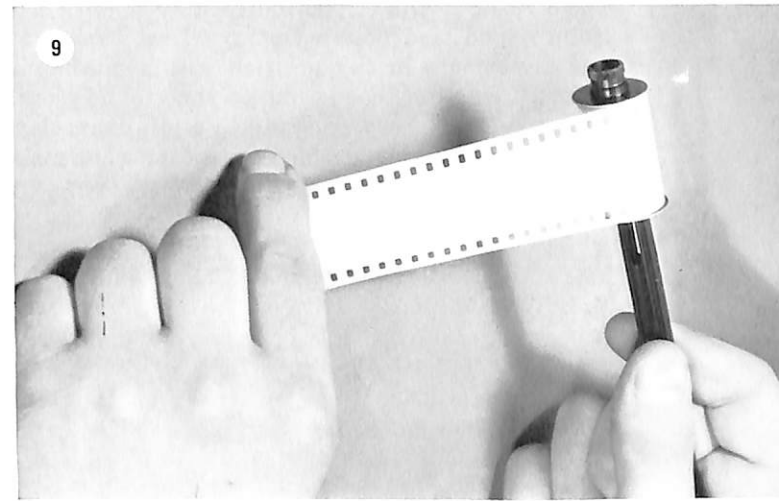
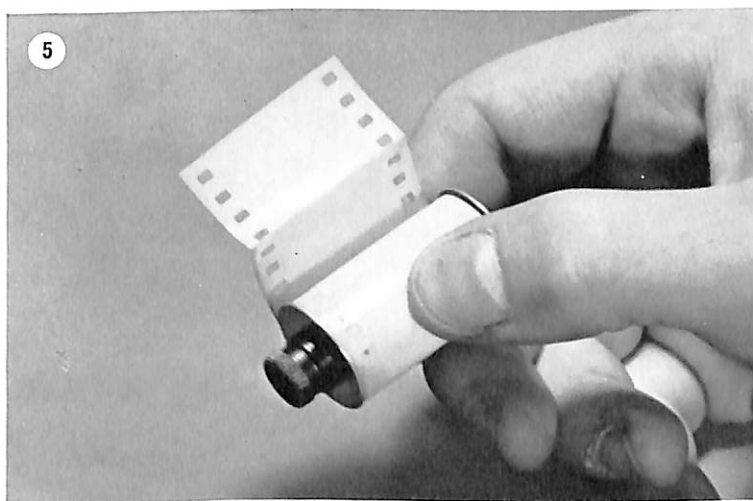
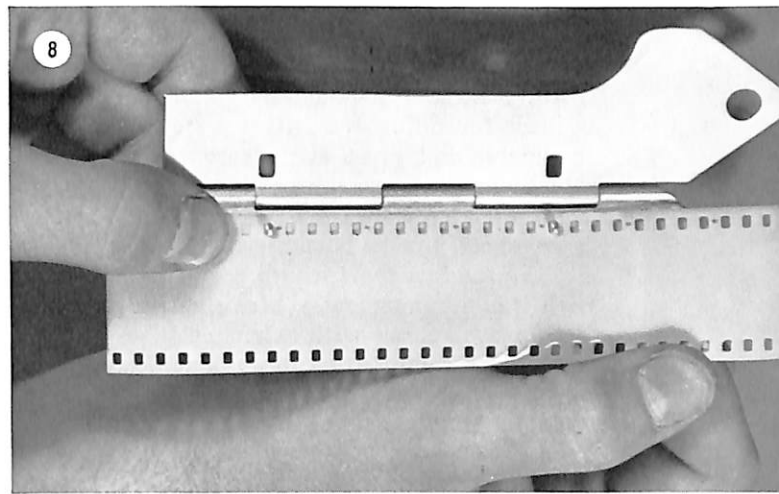
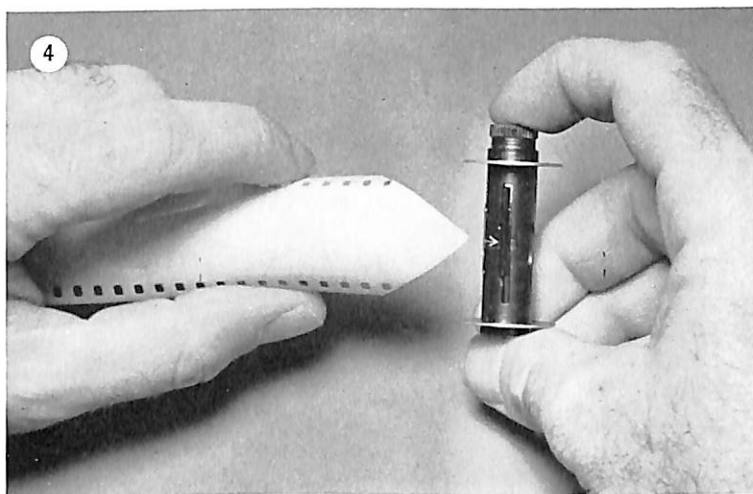
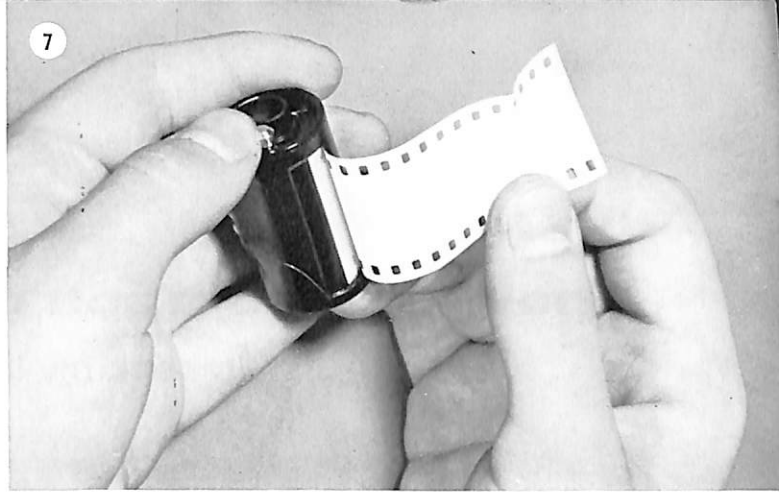
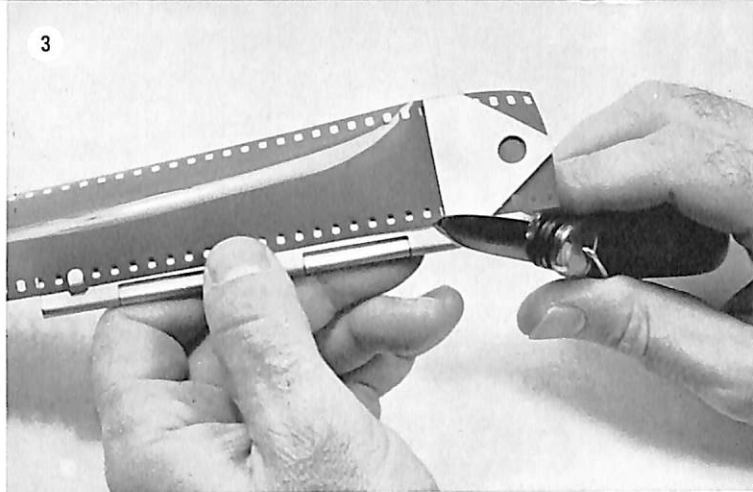
7 CLOSING. To prevent the magazine from closing while pulling out end of film, hold inner-shell knob as shown. To close, turn the inner shell counter-clockwise until it locks.

8 TRIMMING LEADER. Align end of film in template, emulsion side down, using guide pins for sprocket holes, with V-end of template facing magazine. Trim "notch" with knife as in #3.

9 BULK LOADING AID. There are two types of winders for bulk 35mm film available from Leitz. This Hand Film Winder is very inexpensive and a handy object to carry on field trips.

10 TABLE FILM WINDER. This home-made setup utilizes the Table Film Winder. The assembly can be made portable, as shown, or attached to a darkroom bench in the "film" room.





how I photograph children / Murray Zinn • New York, N.Y.

I check my inhibitions and fancy lights at the door

Children, their ever-changing moods and expressions! What other subject offers you such an endless array of picture opportunities? Each exposure is a new adventure, for rarely are two alike. That is why I find child photography so fascinating.

For head and shoulder portraits the 135mm lens is ideal for filling the entire frame with head and shoulders, and gives the pleasant perspective and roundness so necessary to child portraits. I prefer to use it with a Visoflex housing and bellows. For full-figure shots, I use a 50mm lens. The 135mm lens can also be used in a short mount with the Visoflex alone. With this arrangement you can get in as close as 5 feet (or even closer with extension tubes). But I find the bellows combination more flexible, for it allows me to work at any distance. Most of the portraits accompanying this article were taken with the 135mm Hektor.

I usually make enlargements from 11x14 to 16x20. To get the sharpness I need for such big blowups, I have found a firm tripod indispensable. With a ball-joint tripod head mounted on my tripod, I can quickly set my camera in any position with a minimum of effort. I do all my composing on the ground glass. In this way I can keep cropping to a minimum during enlargement, a most decided advantage when making big blowups.

simple lighting

My lighting equipment is both simple and inexpensive. I use a basic three-light setup for most of my portraits. It consists of two No. 2 photofloods and a No. 1 photoflood, all in reflectors and each mounted on a light stand. An extension cord fitted with a three-way plug completes the setup.

It is a good idea to have a standardized lighting setup, so that you can focus all attention on the child. When shooting children speed is paramount. Children tire easily under the lights, so avoid any unnecessary waste of time if you want to capture the child at his best.

I find that photofloods have two great advantages over other light sources. First, they allow me to see the effect of the lighting on my subject. Second, they eliminate the interruptions of changing lamps as in flash photography (or waiting for an electronic flash condenser to recharge). In child portraiture these are advantages to capture fleeting expressions.



AUTHOR ZINN in action with his simple lighting setup. To provoke interesting expressions when photographing young children, Zinn recommends making noises, generally acting foolish, making funny faces, and playing silly games.

Furthermore, floods are the least expensive practical light sources for this kind of work.

I place the child on a low bench or stool 3 feet from the background. Since I prefer a dark background, I use a piece of dark blue seamless paper 60 inches wide. You can get this paper in most photo and art supply stores.

The No. 1 photoflood is placed at a diagonal, between the background and the child. I raise this back light about 3 feet above the child's head, and adjust the reflector so that it points directly down at the subject's head, where it adds highlights to the hair. A No. 2 photoflood, the main light, is placed at a 45° angle to the child, at a distance of approximately 3 feet. This light is raised to about 2½ feet above the child's eye-level. A second No. 2 photoflood, my



HERE'S AN example of Zinn's results with a touch of back lighting that adds sparkle to a fine facial expression. But to prevent flare use a lens hood, he warns.

fill-in light, is placed on the opposite side, 6 feet from the subject and at about lens level.

working methods

In planning a shooting session, I check with the mother as to the best time to work with the child. It is wise to work with a child who is well-rested and fed.

I make sure all my lights are properly set up and my camera in approximate shooting position before I place the child in the scene. I try to fuss as little as possible with equipment when my subject is in front of the camera. All I do is to take a quick meter reading, make slight adjustments of the lights and focus my camera. Then I am ready to go into my act of entertaining the child and shoot away.

When taking a meter reading I shut off the back light. Meter readings should be taken with only the front lights on. Otherwise, you will get a false reading because the back light is just an "effect" light and does not contribute to the basic exposure for the "shadow" side of the picture.

If you plan sittings of children other than your own, here's a good rule to follow: Allow no one but the child's mother in the room where you are working. Be polite, but clear the room of unwanted "helpers." It's the only way.

Actually, children need no posing, for they live in their own little world. If you will set the mood, they

PLAYING GAMES produces charming full-length studies for the alert cameraman. It dispels self-consciousness of the young subject, breaks the ice, sets a mood that's worth recording.





BUFFOONERY elicited this expression. A quick shutter-finger caught the right moment. Photographer must be psychologically and photographically alert.



IN THIS CASE, self-consciousness makes the picture. Parents are usually pleased with photographs that typify their child's growing-up phases, especially this well-known one.

will create situations of their own, often the best.

An infant is best photographed lying on his stomach. There are few other poses he can assume. A baby will respond well to sounds, such as that of a rattle, singing, or funny noises. Be prepared to shoot when he raises his head, for this is one of the best moments to capture.

In a child between the ages of one and three-and-a-half, expressions change fast. I get down to his level, playing silly games, hitting my head with a stuffed toy, or playing peek-a-boo. Just about anything silly will amuse him. Remember, when playing with the child, keep a ready finger on your cable release. *The important thing is to keep shooting. Do not be embarrassed about acting foolish with the child. The important thing, after all, is the picture.*

There are ways of getting a child to assume a specific pose without actually making him pose. The little girl putting on her shoes (See page 13) is an example. I had wanted her in such a pose, but no

three-year-old would assume such a position while I was taking a picture. Instead, I asked her to play a game called "put on and take off your shoe." She agreed with alacrity, and this picture was the result. Playing a game was fun for both of us.

With the older child I am more serious at the first meeting, giving him some time to get acquainted with me. *I wait for the child to speak to me first before beginning a conversation.* This usually occurs when I am setting up my equipment. After the ice has been broken, I ask him all sorts of questions about himself, his school, and his friends. During the conversation, I watch for expressions and keep shooting. The seven-year-old girl with the missing front teeth (above) struck that expression when I asked her about her best boyfriend.

The expressions and poses of children have infinite variety. It is up to you, the photographer, to be alert and ready to record in an instant the many wonderful attitudes of childhood.

try outdoor silhouettes / Joseph Foldes • St. Petersburg, Fla.

two-tone pictures need no printing skill

Silhouettes are usually thought of as an indoor specialty that requires an artificial lighting setup. Actually you can shoot silhouettes easily outdoors, and they are a striking "change of pace" from average picture-taking. What's more, it takes minimum darkroom skill to make effective prints.

For a silhouette, shoot your subject in front of a very light background. Outdoors, the best background is an overcast sky, with the sun in a low position (early morning or late afternoon). The area of sky around the sun is very bright on an overcast day, and it is the highest possible contrast to the darkness of your subject.

You can make successful silhouette pictures even if the sky is clear. Just be sure that your subject *completely* shields the camera lens from direct sunlight. Silhouettes in color are effective, too. They are made the same way, except that sunset or sunrise skies, for example, add brilliant color to the background.

exposure technique

Calculate your exposure from a meter-reading of the background (bright sky area), *not* of the subject. Focus on the subject to insure the sharp outlines necessary for silhouettes. Finally, make your print on a very contrasty grade of paper, such as #4 or #5 bromide paper. It's as simple as that.

SAME TYPE of exposure will render a grey background if the negative is simply "overprinted" in the darkroom phase.



CROPPING is a natural exercise with silhouettes since, fundamentally, they are relationships of black and white shapes. ▶



EXPOSURE METER reading of sky brightness value will put your subject in the dark, producing nearly white background.



Leica portfolio

*Presenting four examples of the
many outstanding contributions
made to photography by Leica
owners in all parts of the world.*



H. P. Roth, Zurich. Rodeo in Montana—from a story on the American cowboy. III f, 35mm Summaron f/3.5.

Sol Libsohn, Hightstown, N. J. Circus clown in Philadelphia. IIIf, 50mm Elmar f 3.5. ►





Marc Riboud, Paris. Christmas in the Provence region of France. III, 50mm f/1.5.

David Seymour, Rome. Bridge over a small canal in Venice. M-3, 50mm Summicron f/2.



take your camera to work / Lloyd L. Duke • Evansville, Ind.

the photographic efforts of this busy young executive
prove there's always time for picture-taking

The pictures on these three pages demonstrate that a busy person in this day and age can still find time for a hobby—if it's photography. The compactness, economical operation, and advanced design of the modern 35mm camera make it perfectly suited to the fast pace of both business and pleasure. It offers the individual an opportunity to express himself, to do something truly creative, even if he puts in long hours at the grindstone and spends most of his remaining time with his family.

Lloyd Duke, who made these pictures, is design director for a large pharmaceutical firm. Not long ago it occurred to him that he might take his camera to work with him and record the interesting people, places, and things he sees, both in transit and at the office. Interestingly enough, he found that the more he used his Leica, the more pictures seemed to present themselves.

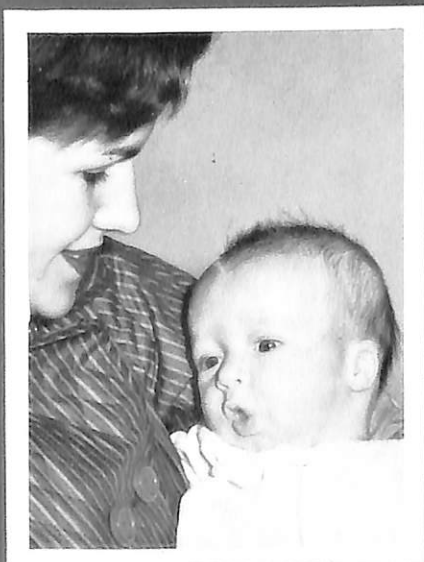
On these pages are the results of one of Lloyd Duke's days with his Leica, along with his own comments.



1 REVEILLE. Stephen and Flopper decide it's about time to get up. They're both pretty lively at this hour, which makes it hard to catch them together. But with a little patience and the Leica on hand, you're ready when such an opportunity does occur, and several quick shots always produce at least one that you want to keep forever.



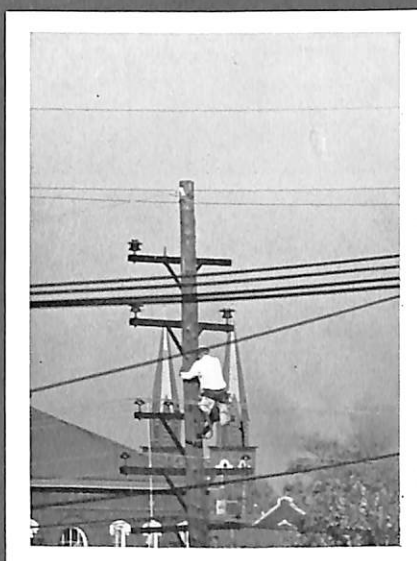
2 MORNING CHORES. Flopper's begin early, and he's quite an expert at them. Never once does he drop the package we taught him to carry. This photograph is so typical of "Flop" that my wife and I want to keep it forever, even though it's a poor shot technically. It's the feeling of the subject I try for, and not excellence of composition. Maybe someday I will set higher standards.



3 BREAKFAST. The youngest member of the family decides it's chow time, so Leica and flash are quickly prepared. This shot is another of my favorites, because of the amazed expression on Stephen's face. It's the preservation of these fleeting moments that makes photography a hobby of never-ending enjoyment.



4 ON MY WAY. I usually drive by the Ohio River, and have passed scenes like this barge and tug many times. But today is Leica day, so for once I can take advantage of the subject. Here is the result of a shot with my wide-angle lens. Actually, there's more than this on the negative, but this is the portion of the scene that interested me most.



6 FROM MY OFFICE WINDOW. Can't say much for this shot of a telephone lineman as far as technical perfection. Nevertheless, I find it interesting because it was taken with the window closed. I used a 135mm lens and guessed on exposure. Actually the lineman was quite some distance away, although he appears closer in the photograph.

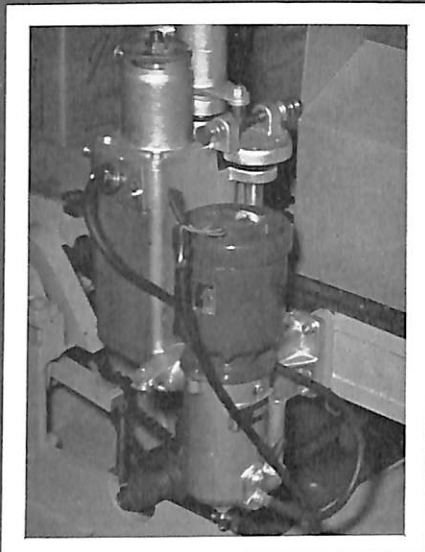


5 AT THE OFFICE. I stop in to say good morning to Pierre de Tarnowsky, the marketing vice president of Mead Johnson (that's where I work). Pierre is typical of the young, progressive, friendly executives in our company. I didn't think he would mind if I snapped a quick shot of him at his desk. Before going to his office I took a light reading in an empty office with similar lighting, so that when I arrived at his door I was all set. The shot was made as I said "Hello," with no more time taken than for the usual exchange of greetings.



7 TOWNEY COOPER. Towney is a buddy of mine, so I sneaked up on him just as he was relaxing after some deep concentration. His office is near mine, so it was no problem to adjust the settings beforehand. As I appeared in his doorway, I clicked the shutter and a perfectly relaxed figure was caught before the subject knew what was happening.

8 LUNCHTIME. I caught this shot of an auto accident during my lunch hour. I think the policeman, framed in the upper righthand corner, gives it added interest.



9 A USEFUL HOBBY. After lunch we examined some equipment we were thinking of buying for a packaging line. This photo later helped our engineers to discover the simplicity of the unit, and also helped them plan for its installation. And it helped us all keep in mind exactly what the proposed unit would do.



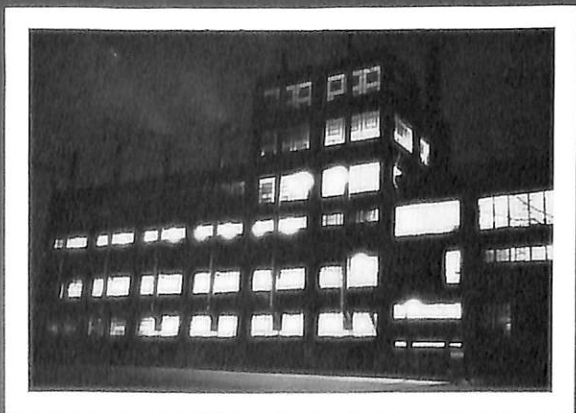
10 HOMEWARD BOUND. I often pass this lifeless old tree. Stripped of all its foliage, it still seems to show the character of what it once was. Today I can photograph it. The underexposure seemed appropriate, for it provides the dark sky that appears to me to be the proper background.



11 THE RIVER AGAIN. It looks quite different at this time of day. The serenity of this scene made me want to record it. However, it turned out also to be an interesting composition study. The fishing poles in the man's hand seem to point toward him. The eye then travels over the length of the boat and is carried down by the reflection of trees in the water. And then the reflections seem to take the eye right back up to the subject.



12 WELCOME HOME. My wife and Flopper are still outside in the waning sunlight. I'd read about shooting into the sun for silhouette effects, and this is the result of my first try at it. I shot at $f/16$ and $1/50$ second. Helen and the dog are inseparable, and this picture records their affection for each other.



13 NIGHTSHIFT. With all that shooting, I'd forgotten some papers at the office and went back for them, with my Leica. I just guessed at exposure time, 30 seconds with the lens wide open. It's amazing, but it seems as though you just can't miss with modern 35mm film and equipment.

HERE ARE YOUR LEICA LENSES:

the "normals"

This is the second in a series of articles on Leica lenses, presented for a better understanding of their variety and versatility within the Leica system. Emphasis will be on practical applications to general picture-taking, rather than on technicalities.

Most of us bought our Leicas with a 50mm, or "normal," focal-length lens attached. Perhaps you have wondered why 50mm is called "normal" for a 35mm negative.

The focal length considered "normal" for a given negative size usually is approximately equal to the diagonal of the negative. The actual diagonal of a Leica negative (24 x 36mm) is 43.4mm, and the focal length of the normal Leica lens is rounded off to 50mm. The 50mm lens gives a horizontal angle of view of 45°, approximately that of the human eye.

For the majority of your pictures, you will probably prefer a lens that records the scene pretty much as your eye sees it from the same position. That's why the perspective of pictures taken with a 50mm lens on the Leica appears most natural.

selection of a lens

Because photography is so many things to so many different people, no one of the three 50mm Leica lenses is the best choice for everyone. Your choice among the Elmar f/3.5, Summicron f/2 and Summarit f/1.5 should be made only after some real thought on your part. Will you be working a great deal in color or by existing light in homes, stores, or theaters? Then the Summicron is a good choice. The most popular of the normal lenses, it has enough speed for everything except very extreme low-light.

The introduction of the new dual-range Summicron provides a fourth choice among Leica 50mm lenses. If you plan to do a reasonable amount of close-up work, this new Summicron is a good choice. It has not only the normal focusing range from infinity to 3 feet, 4 inches, but a close-focusing range as well. In the latter, the dual-range lens focuses from 2 feet, 10 inches down to 19 inches. You use rangefinder focusing in both ranges and parallax correction is automatic throughout. For extra-close work, you can use the lens unit of the new Summicron with the

Focoslides and (with adapter) the BOOWU-M.

If you expect to do a lot of close-up work, seriously consider the f/3.5 Elmar. After all, the closer you get to your subject, the shallower will be the depth-of-field of your lens. Since close-up work requires small apertures all the time, a high-aperture lens would offer you no advantage. What's more, f/3.5 is more than enough speed for nearly all vacation and general outdoor shots as well as for many indoor pictures.

On the other hand, you may want to specialize in theater photography or experiment with bringing home "impossible" low-light shots. If so, the Summarit f/1.5 is the logical choice. With modern



facts about Leica 50mm lenses

	Elmar f/3.5	Summicron f/2	Dual-Range Summicron f/2	Summarit f/1.5
Maximum Aperture	f/3.5	f/2	f/2	f/1.5
Minimum Aperture	f/22	f/16	f/16	f/16
Angle of View	45°	45°	45°	45°
Mount Type	collapsible	collapsible	rigid	rigid
Focusing Principle	rotating	parallel	parallel	parallel
Click Stops	No ¹ /Yes ²	Yes	Yes (linear diaphragm)*	Yes
Rangefinder Coupling	Yes	Yes	Yes (both ranges)	Yes
Flange Diameter	36mm ¹ /42mm ²	42mm	42mm	43mm
Weight	4 oz. ¹ /5 oz. ²	8 oz. ¹ /8.25 oz. ²	11¾ oz. (lens) 1¾ oz. (viewer)	10.5 oz. ² 11.5 oz. ²
Minimum Focus	3½ ft.	3½ ft.	3' 4" (normal) 19 in. (close)	3½ ft.
Min. Focus Area (in inches)	18x27	18x27	7.1x10.6	18x27

¹ With screw-type mount.

² With bayonet-type mount for Leica M-3.

* In a linear diaphragm, the distance from one stop-setting to another is equal throughout the range of settings.



MEDIUM YELLOW FILTER, fine-grain film, and a 50mm lens such as the Elmar used here, is the recipe for many successful landscapes.

COPYING is also in the province of the normal focal-length lens function. Focoslides was used here, with Elmar set at $f/8$.



CRISPNESS of image at $f/2$, as this dim-light shot demonstrates, is the basis of the great popularity of the Summicron lens.





ACTION IN COLOR requires the extra speed offered by the Summarit f/1.5. This one was shot at 1/400 second, wide open aperture.

high-speed films and the extra speed this lens offers, virtually nothing in the realm of existing-light work will be denied to you.

accessories for close-up

Because the normal focal-length lenses are the most widely used, the Leica System includes more special close-up accessories for them than for any other focal-length lenses. These attachments include:

Close-focusing devices, such as the NOOKY and SOOKY for the screw-mounting Elmar, Summicron, Summar, and Summitar lenses, plus the bayonet-mounting Elmar and Summicron lenses.

Fixed-focus reproduction units, such as the BELUN and BEHOO. Some of these are designed for use with specific 50mm lenses; others, as the BOOWU, accept all screw-mounting 50mm lenses. The new BOOWU-M accepts bayonet-mounting Elmar and Summicron lenses. With an adapter, it accepts the lens unit of the dual-range Summicron.

Focoslides, in models for use with the M-3 and all earlier Leicas with interchangeable lenses. The M-3 Focoslides are used with lens units of the dual-range and rigid-mount Summicrons (See page 29) and with the Focotar enlarging lens.

Bellows Focusing Device, to be used with the Visoflex to provide variable extension between lens and film plane. It also accepts lenses of other than 50mm focal length.

There are also supplementary lenses available for the screw-mounting Elmar lenses.



LIGHT READINGS for many available-light photographic situations are ample for a standard lens such as the Elmar f/3.5.

photographic "pleasures" of yesterday

Nahum T. Gidal • Mt. Vernon, N. Y.

an eye-witness report of photography's youth

"In the earliest days of Photography it was required, that for a Daguerreotype portrait a person should sit without moving for twenty-five minutes in the glaring sunlight." So read the report of a photographic commission of 1852 in London, 13 years after Daguerre had published his invention.

"And if you sneeze, you blow your head off!" was the dry comment of one highly amused onlooker of photography's amazing progress by leaps, bounds and jumps during its prodigal childhood. The commentator's name was Cuthbert Bede, an artist and early addict to the pleasures of photography. He was also a laughing philosopher who used both pen and pencil for his serious study and hilarious lampooning of the contemporary photographic mores.

Bede was the first artist-author to comment in this double capacity on the aesthetic and cultural aspects of the new phenomenon of photography. A sensitive critic, he abhorred the impertinence of certain photographers who put on velvet jackets and berets, and on the strength of their attire more than the quality of their work called themselves "creative artists."

In 1855, Bede published his written-and-drawn comments in a book, *Photographic Pleasures*, which has become one of the rarest incunabula of early photographic literature. The making of the book must have given the author innumerable hours of pleasure. Good-humoredly he describes the adventures of that blessed creation of God, the inspired amateur, who goes out and finds peace of mind and creative satisfaction in the honest pursuit of his hobby. But he harangues and derides the snobbish "High Art Photographer," and he certainly doesn't suffer these fools gladly. "Photography cannot supply the photographer with 'the gift divine,' but it can help those photographers who *are* artists, as their *handmaiden* of Art. As a scientific invention, it can never be made to usurp the place of true Art in the eye of the true artist."

In those pre-Leica days of a hundred years ago, not only artistic problems were weighing heavily on the photographer's shoulders. For our venerable Bede, the heaviness of photographic paraphernalia

made the practice, execution, exercise and/or perpetration of photography a mark of social distinction.

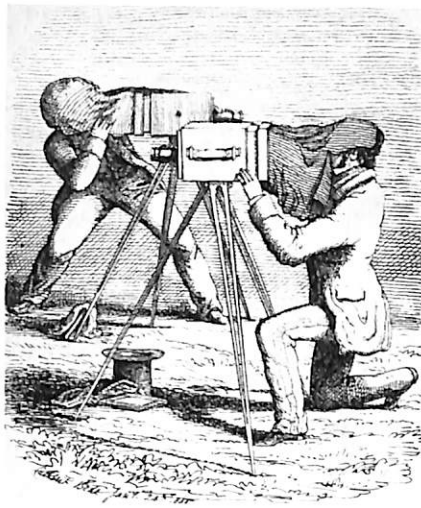
"It is all very well," he sermonizes, "that Photography should be undertaken by those amateurs who have time to follow up their experiments—who can pack up their camera (snugly prepared for traveling in its leather sling case), and can drive off with it to the desired spot; who can send it on by their servants, and ride to the place to meet it, and find all prepared.

"But to those, who have to pack up their cameras and their tripod stands—and carry them, as best they may—and walk with them on their shoulders under a blazing July sun, the aspect of photographic affairs becomes decidedly altered. And, when the difficulties of securing the negative are safely accomplished, when they reach home (very likely), the house is so full, that they cannot get a room (much more a dark-room) to themselves."

Cuthbert Bede's sympathies were with just these plagued foot-sloggers of photography, with their deep pleasures and with the never-ending bittersweet adventures they encountered on their dangerous expeditions into England's peaceful countryside. The very entry of a photographer into the idyllic scene made that scene change into a multitude of traps and dangers for the photographer, that veritable object for the whims and mischievous tricks played by nature (and its inhabitants) on the unsuspecting innocent! Bede depicted in numerous drawings this Chaplinesque martyrdom of the early photographer, to the delight of his contemporaries (including the martyrs themselves) and to our delight.

In these drawings, the photographer is mostly at the receiving end of the joke. When he tries to fix a picture, he gets into a fix himself and gets an unwelcome bath into the bargain. When he levels his camera at an object, an object "levels" his camera. When he tries, by the most delicate manipulation, to make a photographic abstraction, his purse is being abstracted from *him* by a most delicate manipulation.

But there were compensations. "One of the pleasures of Photography—Visiting country houses and calotyping all the eligible daughters," is one of them.



The present "Method" of Photography

From "Verdant Green"



A PHOTOGRAPHIC BATH.



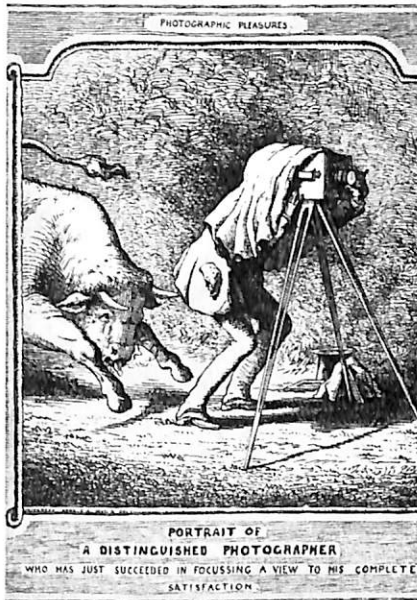
PHOTOGRAPHIC ABSTRACTION.
[ADVICE GRATIS] When you catch up anything, out of the common, the
best must be necessary by the most delicate manipulation.
LONDON: T. N. LAY, 22, BUNNARD ST.

PHOTOGRAPHIC PLEASURES

POPULARLY PORTRAYED WITH PEN & PENCIL,
BY CUTHBERT BEDE, B.A.
AUTHOR OF "VERDANT GREEN"

"START INTO LIGHT, AND MAKE THE LIGHTER START!"
REJECTED ADDRESS.

LONDON, 1855



To secure a pleasing Portrait is everything.
Inquire early, first to cheerful Sitter - The success will commence
as soon as I lift up this slide. You will have the goodness to
look fixly at me, about 5 min. up a pleasant expression to your
countenance."

NAHUM T. GIDAL, editorial consultant and photographer, has contributed his talents to picture magazines throughout the world. An expert analyst of picture reporting through the ages, Dr. Gidal illustrates these pages with the Bede cartoons from his own historical collection.



A Photographic Fix.

MR. JONES, RING BY HIS WAY TO THE LAKES, EMBRACES THE FAVOURABLE OPPORTUNITY OF CALOTYPING SOME FISHING BOATS ON THE SILVERSTONE SANDS, MORECAMBE BAY. BUT WHEN UNEXPECTEDLY COMES UP DURING THE TIME THAT HIS HEAD IS BENEATH THE HOOD. — DISASTROUS POSITION OF JONES BY EMERGING FROM THE HOOD.

ILLUSTRATED BY H. M. L. & CO. LONDON.



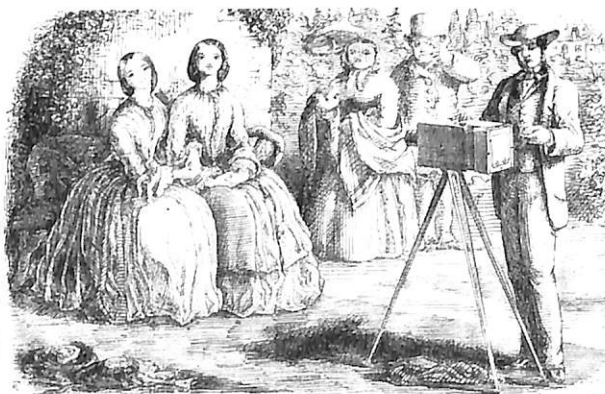
HOW TO PROCURE A PHOTOGRAPHIC NEGATIVE.

TAKE ANY VILLAGE AND IN ITS VICINITY SELECT A FIELD THROUGH WHICH THERE IS A PUBLIC WAY. FOCUS YOUR VIEW AND MAKE ALL READY FOR THE NEGATIVE. WHILE THE PROCESS IS GOING ON, TAKE YOUR SEAT UPON THE NEXT STYLE (THE MORE DISTANT THE BETTER,) AND LOSE YOURSELF IN THE LEADERS OF "THE TIMES." YOU WILL THUS BE GIVING AN OPPORTUNITY TO CHILDREN OF A SPECULATIVE TURN OF MIND TO SOLVE THEIR DOUBTS AS TO WHAT YOUR CAMERA REALLY CONTAINS. AT THE EXPIRATION OF 30 MINUTES SHUT UP YOUR TIMES AND RETURN TO YOUR CAMERA. WHEN YOU TAKE OUT YOUR SLIDE YOU WILL FIND THAT YOU HAVE SECURED A MOST EXCELLENT NEGATIVE.



A SIMPLE MODE OF "LEVELLING" A CAMERA.

ILLUSTRATED BY H. M. L. & CO. LONDON.



ONE OF THE PLEASURES OF PHOTOGRAPHY — VISITING COUNTRY HOUSES AND CALOTYPING ALL THE TERRIBLE DAUGHTERS.

ILLUSTRATED BY H. M. L. & CO. LONDON.

focusing on...

fame. For 25 years, Julien Bryan has been well-known here and abroad for his lectures and motion-picture documentation of how people, the world over, work and live.

In the first World War, at the age of 17, Bryan drove an ambulance; soon thereafter he wrote a book about his experiences. Since then, he has taken his cameras into Russia, Manchuria, Turkey, Japan and other odd corners of the world. He was the only foreign correspondent and photographer to get pictures of the bombing of Warsaw at the start of the second World War. Currently, he is on a lecture tour in this country, presenting recently completed films on Egypt, Russia, and Japan.

But not long ago, Bryan learned that not all his renown stems from his adventures and far-ranging movie work. For more than 20 years, Bryan has carried with him two Leicas for still photography, along with his motion-picture equipment. As a result, in Afghanistan he was introduced to a man who said, "Julien Bryan? The same Julien Bryan who wrote the chapter on travel pictures for *The Leica Manual*?" Thinking of the adventures that have built his career, and reflecting wryly on the many roads to fame, Bryan said, "Yes."

daring young man. Just to point out the wonder of things in general, we offer you a picture of Richmond Crawford, Jr. in pursuit of a photograph. Dick, who shoots for Richmond (Va.) Newspapers, Inc., was covering an "Ice Capades" version of *Peter Pan*. And, you recall, one of Peter's talents was flying. Dick wanted to show Peter in flight, but



from above, with the rink as a background. Well, he was told, the only way to do that is to climb into Wendy's rig and fly higher than Peter.

Little stops a news photographer in pursuit of a picture! Dick revved up and took off. The other picture shows the results he got.

Summicron in rigid mount. A rigid-mount version of the 50mm Summicron f/2 will soon be available for those who prefer it to the familiar lens in collapsible mount. It has the same focusing range (from infinity to 3½ feet) as the collapsible-mount lens, and does not replace the other. The Focoslides-M, BOOWU-M, and SOOKY-M accept its removable lens unit.

28mm finder. Not yet available but scheduled for 1957 is an Optical Brilliant Viewfinder for 28mm lenses. A leather carrying case for this viewfinder will be available as an accessory. The price of the viewfinder is \$22.50; its case is \$1.05.

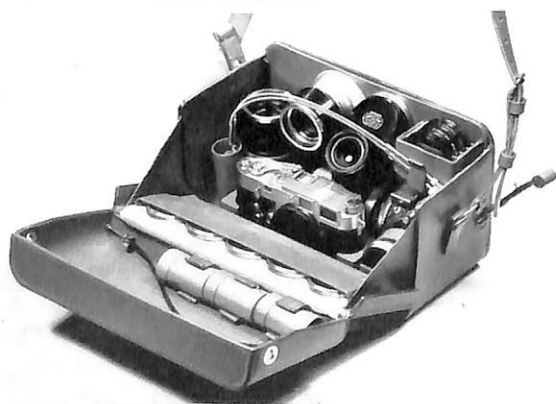
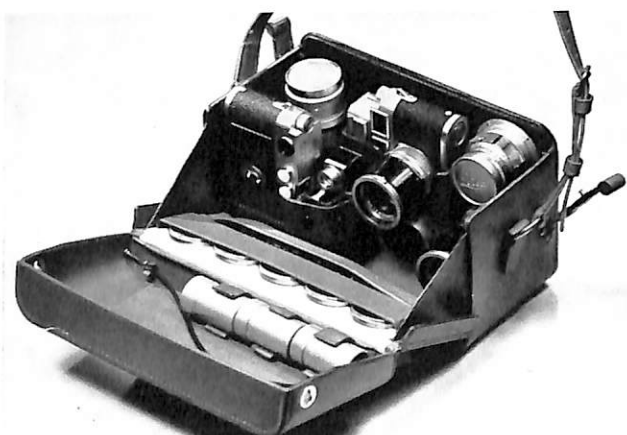
telescope. Speaking of 50mm lenses—as we were on page 23, we might mention the eyepiece that converts 50mm screw-mounting lenses into 3.5x telescopes. (It also makes a 6x telescope out of a 90mm screw-mounting lens.) This eyepiece does not actually make your lens a replacement for a regular telescope in your cabinet of optical equipment. But having it handy on picture-taking trips gives you a telescope without added weight to your "pack."

don't call me mister. We have always urged you to let us know right away when your mailing address changes so you won't miss any copies of *Leica Photography*. Some readers take our advice to heart more than others. But the Prompt Notification Award goes to Marvin H. Pfeffer. Recently we received a letter from him on airline stationery imprinted with the legend "In flight." He asked us to change his title from "Mr." to "A2/c" and gave a

new address. Apparently he wrote it while en route from civilian to military life, before the plane had even landed at his new home.

new Universal Carrying Case. An extremely flexible arrangement of interchangeable, fitted inserts makes the new Leitz Universal Carrying Case the most versatile of all Leica cases for the M-3.

Presently, two inserts are available. Insert I is fitted for: Leica M-3 with meter and 90mm collapsible or shorter focal-length lenses with lens hood; 135mm lens; three additional lenses of focal lengths



up to and including 90mm with lens hood; Optical Viewing Units of the new 35mm "RF" Summaron and 50mm Dual-Range Summicron; battery case of CEYOO flash unit, or complete CHICO flash unit, or extra camera body.

Insert II, which is interchangeable with Insert I, is fitted for: Leica M-3 without lens or meter; Visoflex with 200mm Telyt; Visoflex magnifier; short-mounted 135mm Hektor with lens hood; 90mm collapsible or shorter focal-length lens with lens hood; five 200mm Telyt filters; and double cable release.

Inserts fitted for other combinations of equipment

are expected to be available in the future. Price of the Universal Carrying Case with Insert I is \$72.00; with Insert II, \$75.00.

new Leica Manual & Data Book. The 13th Edition, 2nd printing, (Morgan & Morgan) of the "Leica Manual & Data Book" was announced in November. This new printing is revised throughout to include information on the newest Leica equipment, including camera, lenses, copying devices, and accessories.

In addition to specific Leica information, it contains a great deal of material on photographic techniques, including many charts and tables. The latter cover depths-of-fields for lenses of various focal lengths, copying and close-up tables, film data charts, and processing formulas.

A section devoted to color photography contains all the most desired information on shooting color outdoors and indoors, covering the latest films, lighting hints, night shots in color, and color under unusual lighting conditions. There are flash guide-number tables especially computed for color work with Leica equipment.

Of course, black-and-white films, including the new super-speed emulsions, are also covered. Many photographs, both black-and-white and color, illustrate the text. The new manual is available from your Leica dealer; 456 pp., \$6.00.

LEICA MANUAL AND DATA BOOK



*For better pictures
with 35 mm cameras*

WILLARD D. MORGAN & HENRY M. LESTER

a precision 35mm enlarger
with 4-way versatility

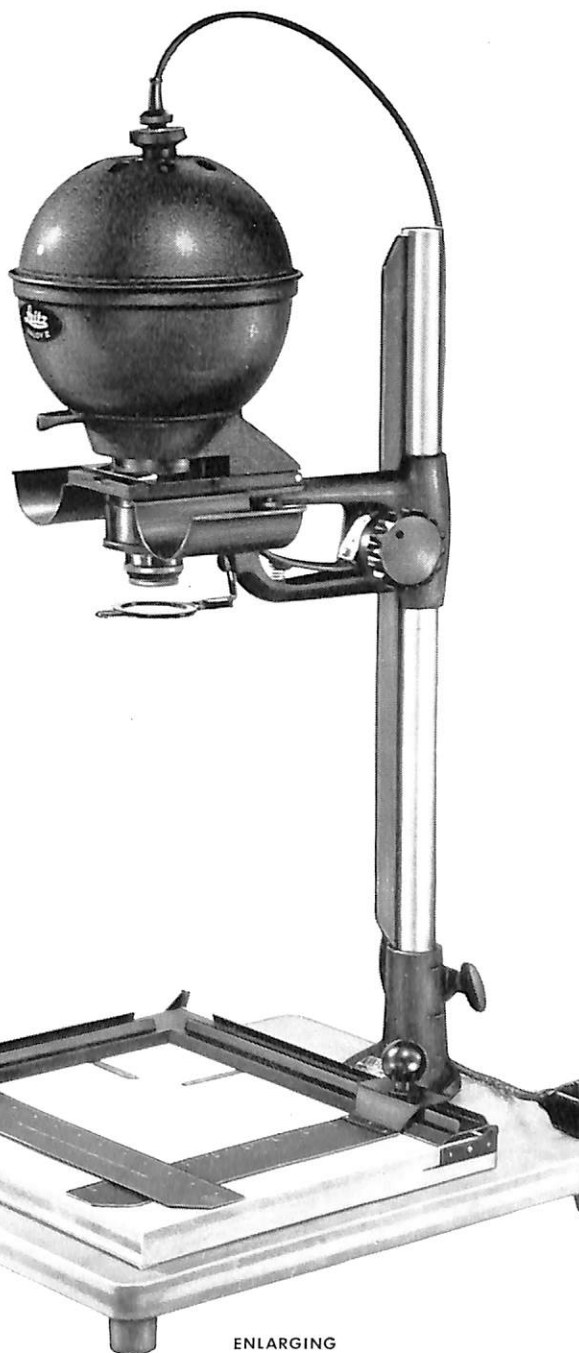
VALOY II

1 ENLARGING: The rugged and precise VALOY II features simple and rapid controls that make it a darkroom pleasure. Up and down movement of the enlarger head is easy. Focusing with the large helical mount is smooth, accurate and slip-proof. The VALOY II may be used with a 50mm FOCOTAR lens, specially corrected for enlarging—or the LEICA owner may use his standard 50mm lens. Price without lens, \$84.00.

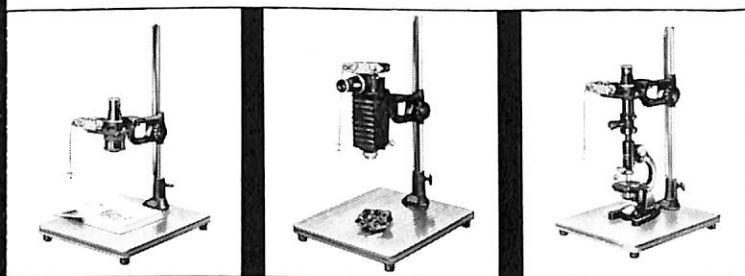
2 COPYING: LEICA with FOCASLIDE and HELICAL FOCUSING MOUNT.

3 MACROPHOTOGRAPHY: LEICA with VISOFLEX and BELLOWS FOCUSING DEVICE.

4 PHOTOMICROGRAPHY: LEICA with FOCASLIDE, micro-accessories and microscope.



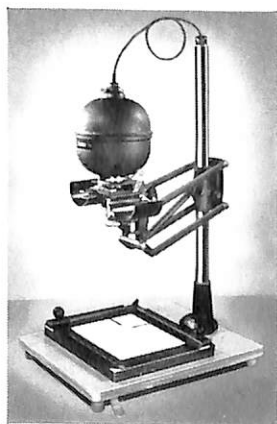
ENLARGING



COPYING

MACROPHOTOGRAPHY

PHOTOMICROGRAPHY



FOCOMAT Ic—the first and still the foremost automatic 35mm enlarger. Completely automatic focusing for magnifications from 2 to 10 diameters—at the touch of a finger! Price without lens, \$138.00.



E. LEITZ, INC., 468 FOURTH AVENUE, NEW YORK 16, N. Y.
Distributors of the world-famous products of
Ernst Leitz G m b H, Wetzlar, Germany—Ernst Leitz Canada Ltd.
LEICA CAMERAS • LENSES • MICROSCOPES • BINOCULARS



f/2.8



f/2.8-4



f/4



f/4-5.6



f/5.6



f/5.6-8

Los Angeles, Calif., U.S.A.
November 18, 1955

Dear Mr. Braun:

Your Hobby Automatic arrived a few days ago after its long trip over land and sea. The push-button feature is really out of this world! Bright light, dimmed light, charging button - I'm surprised it didn't also play popular songs! You really have something in the Automatic! And one of the nicest things about it is that, as usual, the guide numbers you give are absolutely correct.

I know, because I shot some tests out here to convince a couple of skeptical acquaintances (one owns a large camera store, the other is a well known professional color photographer) that your guide numbers aren't exaggerated. I shot tests for both the normal and wide-angle position of the reflector. While I was at it, I also ran some tests on the Hobby Standard, which I have been using all along - to show my friends that they can trust all Hobby guide numbers. And just to make the tests as pleasant as possible, I persuaded a California school for teen-age models to allow its comely students to help us with the shots.

I'm enclosing some of the test results.

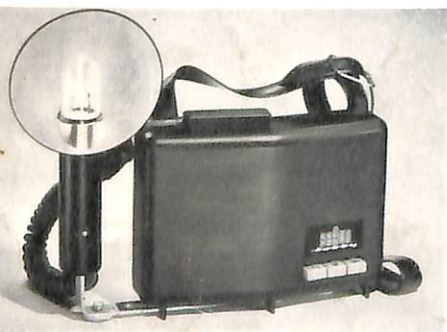
You can see for yourself that f/5.6 at 10 feet, or a guide number of 56, as you recommend, is right on the button! And isn't it amazing how well the background colors register, even at 16-20 feet from the light? The results with the wide beam of the Automatic and the Hobby Standard test came just as perfectly.

Take it from me - my two friends now have full faith in your guide numbers! What's more, as we parted, they were arguing together about how your engineers could design a reflector to give such high guide numbers and yet produce absolutely even light distribution from edge to edge.

Sincerely,

Walter Braun

BRAUN
Hobby



ASK YOUR FRANCHISED LEICA DEALER
ABOUT THE BRAUN HOBBY FLASH UNITS